

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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SATURDAY, JANUARY 10, 1885.

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LONDON BALLAD CONCERTS.

WEDNESDAY NEXT.

LONDON BALLAD CONCERTS, ST JAMES'S HALL, ON WEDNESDAY Evening next, Jan. 14, at Eight o'clock. The programme on this occasion will contain a selection of National Songs, in addition to the most popular Ballads of the day. Artists: Mdme Valleria, Mdme de Fonblanque, and Miss Mary Davies, Mdme Antoinette Sterling; Mr Edward Lloyd, Mr Maybrick, Mr Barrington Foote, and Signor Foli. Violin—Mdme Norman-Néruda. Mr Venables' Choir. Conductor—MR SIDNEY NAYLOR. Stalls, 7s. 6d.; Tickets, 4s., 3s., 2s., and 1s., of Austin, St James's Hall; and Boosey & Co., 295, Regent Street.

WEDNESDAY NEXT.—Mdme VALLERIA, at the BALLAD CONCERT, will SING old Ballad, "On the Banks of Allan Water," and "Kathleen Mavourneen."

WEDNESDAY NEXT.—Miss MARY DAVIES, at the BALLAD CONCERT, will SING Welsh Ballad, "The Ash Grove," and a new Song by Marzials, "May Margaret."

WEDNESDAY NEXT.—Mdme DE FONBLANQUE, at the BALLAD CONCERT, will SING "When Daisies pied" (Dr Arne), and "Our Last Waltz," new Song by Molloy.

WEDNESDAY NEXT.—Mdme ANTOINETTE STERLING at the BALLAD CONCERT, will SING Scotch Song, "Caller Herrin," Scotch Ballad, "The Rowan Tree," and "Sunshine and Rain" (Blumenthal).

WEDNESDAY NEXT.—MR EDWARD LLOYD, at the BALLAD CONCERT, will SING Irish Song, "Oft in the still night;" with Signor Foli in the Duet, "Love and War" (Cooke), and the "Maid of the Mill" (Stephen Adams).

WEDNESDAY NEXT.—Signor FOLI, at the BALLAD CONCERT, will SING old English Song, "The Clear Cavalier," "True till death" (Gatty), and with Mr Edward Lloyd in the Duet, "Love and War" (Cooke).

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THE PLAYERS IN WYCH STREET.

Considerable historical interest is attached to the site of the building known as the Olympic Theatre, in Wych Street, near the Strand. Here, in the reign of Elizabeth, stood Drury House, the dwelling of Sir William Drury, whose patronymic has been perpetuated in the neighbouring Drury Lane. Later on, Drury House came into the possession of the Craven Family, and was then known as Craven House, having been entirely rebuilt by its then proprietor, William, the great Earl Craven. At the beginning of Charles the Second's reign, it was occupied by that monarch's aunt, Elizabeth, Queen of Bohemia, so celebrated for her beauty and misfortunes, and supposed to have been united, *en secondes nocces*, to the above-mentioned Lord Craven, who was, at any rate, to the end of her days, the devoted servant and friend of this most unfortunate princess. On her death, which occurred early in 1662, Lord Craven seems to have continued to reside, when in town, at Craven House, up to the time of his decease, at a very advanced age, in 1697. Early in the eighteenth century it was converted into a tavern, with the sign of the Queen of Bohemia, and for a long time flourished greatly in that capacity. The place, however, gradually went down in repute, until at length it became solely and notoriously the resort of thieves and highwaymen. Towards the end of the century there was a large fire in the neighbourhood, the ruins of which are said to have blocked up the approaches. The tavern was then closed and allowed to fall to decay.

In the summer of 1805, the well-known equestrian manager, and proprietor of the establishment by Westminster Bridge, Philip Astley, instigated probably by the recollection of his earlier experiences at the Lyceum,* conceived the idea of founding a permanent circus at the West-end. With this view he purchased a lease of the premises. The lease was dated from Michaelmas, 1805. It extended over sixty-one years, subject to an annual rent of £100, in quarterly payments, and the result of his enterprise was the demolition of old Craven House and the erection in its stead of an amphitheatre, entitled "The New Olympic Pavilion," which was opened to the public for the first time on Thursday the 18th of September, 1866.

The new building was in the form of a tent, and was arranged with one circle of boxes, a pit, and a gallery placed behind the pit. The timber with which it was almost entirely constructed was of ship-oak, and there is a tradition that this timber came from the hulk† of an old man-of-war, the *Ville de Paris*, which had been made a present of to Astley by King George the Third, with whom that performer was always high in favour. It may be mentioned here that the *Ville de Paris* had been the ship in which the Duke of Clarence, afterwards King William the Fourth, first went to sea as a midshipman. There was a ride in the centre of the pit, and an elevated orchestra on a level with the boxes. Twelve Grecian lamps were suspended round the boxes, and a chandelier with twenty-four burners hung from the ceiling. Astley was his own architect, and, according to Brayley, the entire edifice cost only £800, although, by the terms of the lease, the proprietor was bound to expend a much larger sum, as much indeed as £2,500, in its completion. The decorations were by Messrs Bridges and Davenport, and the principal scene-painter was no less distinguished an artist than Grieve. The prices of admission were as follows:—boxes, 4s.; pit, 2s.; gallery, 1s. The entrance to the pit and boxes was in Newcastle Street, and that to the gallery in Wych Street—an exact reversion of the present order of things.

The introductory programme at the Olympic Pavilion consisted of some feats of horsemanship in the ride, an "Operatical Pantomimical Ballet," *The Hibernian Reapers*, and a "New Serio-Comic Pantomime," *The Indian Chief, or, British Heroism*, on the stage. A very good company of its kind was engaged, comprising the names of Smith, Crossman, Davis, and the columbines, Miss Taylor and Mrs Parker. All of these were popular favourites at the time, but the special feature of the first season—which seems

to have been entirely successful—was the engagement of the famous veteran pantomimist, Dubois—the master of Grimaldi—to play Clown in the pantomime of *Harlequin Ploughboy*, during the months of October and November. This was, we believe, his only appearance at the Olympic. His son, Mr Charles Dubois, was also a member of the company, but does not seem to have ever equalled his father in talent. On Wednesday, the 22nd of October, the exiled French Princes, the Comte de Provence and the Comte d'Artois, afterwards respectively Louis XVIII. and Charles X. of France, visited the Olympic to see Dubois. The first season came to an end on Saturday the 21st of March, 1807. Mrs Astley appeared at the beginning of the next season in *The Deserter of Naples*, and, together with her husband, in the spectacle, then so popular at the minor theatres, *The Death of Captain Cook*. The pantomimist, Norman, was added to the company in the winter of 1808, and Hartland was engaged for that of 1809. In the latter year the Olympic Pavilion was frequently advertised as the "Pavilion Theatre." Hartland was again the principal clown during the winter of 1810, and some races by very diminutive ponies formed a great source of attraction throughout the whole of the season, which terminated early in April, 1811.

In the autumn of this year the proprietor fulfilled the pledges contained in his lease, by laying out a large sum of money in alterations, which included a new gallery placed over the boxes, and a colonnade erected towards Wych Street and Newcastle Street. Thus beautified and improved, it was re-opened as the New Pavilion Theatre on Tuesday, the 17th of December, 1811, and a performing elephant was exhibited on the stage early in 1812. In spite, however, of this and many other spirited efforts to retain the favour of the public, its attraction seemed now to diminish. The house closed prematurely on Friday, the 29th of January, 1813, and owing to his very heavy losses—which amounted, it was said, to £10,000—Astley withdrew altogether from the management, transferring his lease in the following March to the popular actor, Elliston, for a sum of £2,800, and a secured annuity of twenty pounds.

Having thoroughly repaired and renovated his new property, Elliston opened on Easter Monday, the 19th of April, with the following quaintly worded and voluminous announcement in the theatrical column, under the clock, in the *Times*:

"To the Public—Under the authority of the Lord Chamberlain.

OLYMPIC AND MUSICAL PAVILION.

"This Theatre, established in the year 1805, and the first of the new establishments, will be OPEN THIS EVENING, Easter Monday, under the new title of the LITTLE DRURY LANE THEATRE. The first intended entertainment will be LOVE'S PERILS, or the Hermit of St Kilda. In Act III. a Strathspey, by Mr Ellar and Miss Green. After which the Sieur Sanches will go through his performances on the Slack Rope, assisted by Mr Williams as Clown. N.B. Those persons who have hitherto been disappointed in not witnessing the extraordinary effort of this performer suspending himself from the ceiling, are reminded that after the holiday week he may be seen at eight o'clock precisely. The pantomime for the present will be the popularly received production of PUNCH'S FESTIVAL, or Harlequin's Christmas Box, written by Mr Barrymore, Jun. The Theatre has been properly prepared for public patronage, and will be opened with an appropriate address by Mr Barnard. Boxes, 5s. Pit, 2s. 6d. Gallery, 1s.

The *Morning Post*, in reviewing the performances, remarked that "The house had a very respectable shew of company." The same journal, a few nights afterwards, pronounced that it was "fitted up with an attention to neatness and tasteful simplicity rarely witnessed." Miss Sydney, from Brighton, was the principal actress. The new title of Little Drury Lane, however, and still more, perhaps, the merit of the performances, aroused the jealousy of its large namesake in the vicinity, and influence was exerted to close the house, in a very short time, upon the plea—not very clearly made out—that the privileges of the licence had been exceeded. It was again opened on Boxing night, Monday December 27, with a melodrama entitled *Blood will have Blood*, played by Messrs Fitzwilliam and Smith, Misses Sydney and Dely. The house was now styled the Olympic Theatre, a title which it has ever since retained. Mr Elliston's licence was granted for burlettas—a most comprehensive term—dancing, and pantomimes. The band was under the leadership of Mr Mountain, husband, we believe, of the favourite singer and actress. Pearman, afterwards so popular at the English Operahouse, was engaged at the

* Astley, when burnt out of his own theatre, brought over his horses and company to the house in Wellington Street during the months of August and September, 1794.

† The masts formed the flies. It says much for the quality of the wood and the excellence of the workmanship, that, on the destruction of the Olympic Theatre by fire in the spring of 1849, the flies stood firm, in spite of the flames, until the roof fell in, and carried with it the rest of the interior.

beginning of 1814. Fitzwilliam and Miss Sydney were the other leading members of the company, but we also find the name of Mr Wallack in the bills, playing Rolando in *Love's Perils*. The season closed, with Miss Sydney's benefit, on Monday the 21st of March.

The Olympic did not open again until Monday the 2nd of January, 1815, with a French *troupe* of gymnasts as the chief attraction, supplemented by the usual light dramatic entertainments. Andrews was scene-painter to the theatre at this period. Mr Grove, the acting-manager, Mr Fitzwilliam, Mr Russell, and Miss Singleton, were the leading players. The season terminated on Saturday the 18th of March. "The Olympic New Theatre, Newcastle Street, Strand," re-opened on Monday the 30th of October with a version of *La Pie Voleuse*, under the title of *Another Maid and Another Magpie*. Dibdin's celebrated burletta, *The Recruiting Sergeant*, was put up early in November, and the ballet-pantomime of *Don Juan*, in which Mr Kirby played Scaramouch. The great rope-dancer, Richer, was engaged to exhibit his wonderful skill on the trapeze in the middle of the same month—which does not say much for the drawing power of the dramatic entertainments. A burlesque on *The Maid and the Magpie*, produced on Thursday the 23rd of November, will recall to many, another, and a far more famous, parody on the same subject, which, written by Mr H. J. Byron, made the fortune of the Strand Theatre in the autumn of 1858. Some "Wonderful Dogs from Paris" were the next novelty. Far more creditable was the production, on Monday the 18th of December, of a new piece, *The Diamond Arrow*, with incidental music by the composer, Reeve. This made its mark, as did, also, the Christmas pantomime, *Harlequin's Hour-Glass*, written and invented by Kirby, who also played clown. In January, 1816, a burletta in three acts, *Joconde*—in which Fitzwilliam, Russell, Sloman, Miss Phillips and Mrs Haywood appeared—attracted considerable attention. Its success was enhanced by a pretty incidental ballet, in which the rural festival of *La Rosière* was depicted. *Joconde* ran up to the close of a season, which ended better than it began, in the ensuing March. The company seems to have been much the same during the subsequent season, which was much briefer than usual, and began only in February, 1817. On St Patrick's Day the celebrated Incedon sang "The Lads of the Village," and other songs, in character costume, for the benefit of Mr Russell. This was one of Incedon's last appearances. Mr Russell was sub-manager for Elliston, who at this time apparently took no active share in the direction. In November, Huntley—an unsuccessful rival of Edmund Kean, but an actor, nevertheless, of no ordinary ability—was engaged, and played Fazio in *The Italian Wife*, which was a piratical version of Dean Milman's tragedy. The same actor also appeared as Don Juan, to the Scaramouch of Mr James Jones. The Christmas novelty was Moncrieff's *Giovanni in London*, with Mr McKeon as the Don. The part of Leporello was allotted to a very young performer, then for the first time made known to the London public, with whom he subsequently became—and long remained—so great and so deserved a favourite. The young man's name was—Robert Keeley. At the beginning of 1818, De Camp was engaged to take part in "a new occasional piece" in two acts, *The Fortunate Youth*. The name of Mr Widdicomb, the elder, was also in the bills this season, which terminated prosperously in the middle of the month of March.

(To be continued.)

We read in *The Theatre* (to which a prosperous new year, and a long succession of new years):—

"I have noted the following strange 'slips of the pen' in two recently-published novels. In Miss Braddon's *Ishmael* Mme Bosio is stated to have sung Lucrezia Borgia and Fidelio at the Paris Opéra. This she never could have done, for the simple reason that neither of the pieces in question belongs to the repertory of that theatre; and Mme Bosio, during her stay in Paris, never sang at any other. If the authoress had spoken of her singing in Verdi's *Luisa Miller* she would have been nearer the mark.—Marion Crawford, in *A Roman Singer*, mentions Donizetti's *La Favorita* as having been composed by Verdi."

[Dear Rapiet of the trenchant pen,—*Lucrezia* and *Fidelio* were both in the repertory of the old Ventadour, which was Bosio's theatre in Paris, and where she played Semiramide to Alboni's Orsini.—Dr Blüthgen.]

MARIA XIMENA HAYES.

We regret to have to chronicle the death of Miss Hayes, the talented poet, accomplished linguist, and clever vocalist, who passed away on New Year's day, after undergoing an operation for the relief of a cancer from which she had been suffering for a considerable period. Miss Hayes may be said to have "died in harness," working up to the week of her decease, only a few days previous sending to Messrs Boosey & Co. several numbers of a collection of operatic duets she was translating for that well-known firm. Miss Hayes will be greatly missed in society, where she was always an esteemed and welcome guest.

LYRICAL STATISTICS.

The following is a list, condensed from the *Gazzetta Musicale di Milano*, of the new operas, serious, comic, and buffo, written by Italian composers and produced last year. The date of production, with the name of the theatre and town, is in most cases given after the name of the composer:—

1. *Don Carlo*,* serious, Verdi, 10th Jan., Scala, Milan; 2. *La Pazza per progetto*, operetta, Graffigna, A., Jan., Lucca; 3. *Tito Vezio*, serious, Giovanni, A., 9th Feb., Argentina, Rome; 4. *Maria Antonetta*, serious, Carrer, P., 9th Feb., Foscato, Zante; 5. *Margherita di Borgogna*, serious, Falcon, C., 10th Feb., Municipale, Casale Monferrato; 6. *Saul*, serious, Coccon, N., 10th Feb., Collegio Rosi, Spello; 7. *Fernando de la Cruz*, serious, G. Sansone, 19th Feb., Dal Verme, Milan; 8. *La Moglie rapita*, buffo, Drigo, R., 22nd Feb., Imperial, St Petersburg; 9. *I Ciarlatani*, operetta, Salvoni, P., 22nd Feb., Signorelli, Cortona; 10. *Un Idillio al chiaro di luna*, operetta, Zandini, E., Feb., Maestre; 11. *Rosilde di Saluzzo*, serious, Baci, Adolfo, 15th March, Pergola, Florence; 12. *L'Amore di un mozzo*, comic, Andreoli, Ales., April, Apollo, Genoa; 13. *Le Avventure di un Coscritto*, operetta, Riva, Oreste, 20th April, Filodrammatico, Suzzara; 14. *Anna e Gualberto*, serious, Mapelli, Luigi, 4th May, Manzoni, Milan; 15. *La Fata del Nord*, extravaganza, Zuelli, Gugl., 4th May, Manzoni, Milan; 16. *Graziella*, Masciotti, Terni; 17. *Cordelia dei Neri*, serious, Aldieri, F., 9th May, Theatre Royal, Malta; 18. *Marcellina*, serious, Favara-Mistrella, 24th May, Dal Verme, Milan; 19. *Adelaide di Monferrato*, serious, Moroni, Luigi, 24th May, Rome; 20. *Le Villi*, serious, Puccini, Giac., 31st May, Dal Verme, Milan; 21. *Abraacadabra*, operetta, Gargano, Ariosto, Reggio d'Emilia; 22. *L'Orologio del Castello*, operetta, Sardo, Settimo, Cattanisetta; 23. *Nella*, Ricci, Ettore, 6th June, Foggia; 24. *Romolo I., Re di Roma*, operetta, Masciotti, Alhambra, Rome; 25. *Re Manfredi*, serious, Sessa, Carlo, 25th July, Dal Verme, Milan; 26. *Per un Cappello*, operetta, Ricci, Luigi, September, Alfieri, Turin; 27. *Il Cid*, serious, Coppola, R., 23rd Sept., Concordia, Cremona; 28. *Il Nuovo Don Giovanni*, operetta, Palmieri, Sept., Fenice, Trieste; 29. *Un' antica Legge di Scozia*, operetta, Federici, Sept., Rossini, Venice; 30. *L'Equivoce*, Bellini, F. P., 28th Sept., Fenaroli, Lanciano; 31. *Isora di Proenza*, serious, Mancinelli, L., 2nd Oct., Comunale, Bologna; 32. *Grilletta*, buffo, Pastore, G., Oct., Filarmonica, Messina; 33. *La Bisca di Montecarlo*, operetta, Bertaggia, Fenice, Naples; 34. *Attala*, serious, Guglielmi, F., 13th Nov., Carcano, Milan; 35. *Da Galeotto a Marinaio*, buffo, Ercolani, G., Nov., Camposanpiero; 36. *Un Bacio al Portatore*, buffo, Montefiore, I., 15th Nov., Niccolini, Florence; 37. *Maria di Warden*, serious, Abba-Cornaglia, P., 29th Nov., Rossini, Venice; 38. *Richelieu*, operetta, Sauvage, Dec., Nuovo, Florence.

MISS JOSÉ SHERRINGTON has been winning laurels in Scotland, at the Choral Society's performance of Sir Michael Costa's *Eli* on Christmas Eve. The *Stirling Journal* remarks:—"Miss Sherrington's singing was a pleasing surprise. She gave 'I will extol Thee' as if she really meant it, and was so full of joy and gladness that she could not help singing. It was a superb piece of dramatic vocalization."

PROFESSIONAL ACTIVITY.—Herr Schubert, founder of the Schubert Society, as well as of the Mozart and Beethoven Society, played last year, we are informed, at 237 concerts, soirées, and at homes. During the months of June and July, on many occasions he assisted at four concerts in one day. We have heard of many pianists and singers performing prodigies of activity, but never before of a violoncello virtuoso performing the colossal feat ascribed to Herr Schubert!

* Altered and reduced to four acts.

THE LORD IS KING.

JOSEPH BARNBY.

At no period in the history of musical culture in England has the creative activity of native composers been more conspicuous than at the present time. Oratorios, operas, cantatas, symphonies, concertos, overtures, and sonatas are produced with a rapidity that would be startling, were it not known that the existence of latent ability in our countrymen has been recognized in all ages by intelligent observers. The feeble voices of the discriminating few were, however, rendered inaudible by the clamour of the prejudiced many, who, with brazen tongues, proclaimed that nothing of home growth could possess merit. The inevitable result was that sweetest singers, like tender flowers chilled by a wintry blast, perished, unwept, save by those who through fellow-feeling knew and loved them. The sorrows of Shelley, of Chatterton, and of Keats have many parallels in music; and it behoves all good men and true to learn wisdom from the errors of judgment of those of old time. Surprise is often expressed at the remarkable transition from excessive laudation of exotics to the more rational appreciation of all things beautiful, wherever found. The reason for this great change is not hard to find. Three names shine forth brightly on the record of this century as being those of indefatigable workers in the cause of musical advancement, possessing the power and the will to lead the erring into pleasant paths. We unhesitatingly assert that to George Alexander Macfarren, to William Sterndale Bennett, and to James William Davison is due the earnestness and fruitfulness of present-time musical study. The tree of knowledge that was planted when the nineteenth century was young is now bearing fruit. The bread cast upon the waters is now found to have germinated, and to have brought forth an hundred-fold.

One of the most interesting and excellent examples of musical sincerity as distinguished from empty pretension, is the sacred cantata, *The Lord is King*, by Joseph Barnby. Composed expressly for the Leeds Musical Festival of 1883, it was performed, with remarkable success in the Town Hall on Thursday, October 11th, under the conductorship of the composer. All who were present on that occasion will remember the enthusiastic welcome accorded to the author and to his work. Patriotism may have asserted itself in the former, for was not Joseph Barnby born in York on August 12th, 1838? and was not he for some time a chorister in York Minster under that esteemed professor, Edwin George Monk? For the latter, however, the intrinsic interest of the music must be credited, for spontaneous and unanimous approval is not attained by sentiment alone, nor do Yorkshiremen suffer intellect to be subservient to emotion.

The cantata is a setting of the ninety-seventh Psalm, "Dominus Regnavit." The translation used is that of the Book of Common Prayer, which is in this instance better adapted for musical treatment than is that contained in the Authorized Version of the Holy Bible. The Scripture text has been faithfully adhered to throughout.

The work begins with an elaborate chorus, "The Lord is King," *moderato maestoso*, three-four time, in the key of D. Here all available instruments and voices are utilized. The organ part is printed, we believe for the first time in full scores, on three staves. The introduction consists of a *crescendo* passage of twenty-seven bars. Here is noticeable a majestic figure, oft repeated, of which the intention is self-evident. There is also a lengthy dominant pedal, given to the strings in unison and octave, upon which is super-imposed a scale passage, in manner of a sequence, assigned to flutes, hautboys, clarionets, bassoons, and horns, the accent being emphasized by trumpets, and presently by drums. The voices then enter, *fortissimo* and unaccompanied, with the words, "The Lord is King," in plain harmony. The words of the sacred text are given out in detached phrases by the chorus, still without accompaniment, the initial subject of the introduction being interpolated. At the words, "Clouds and darkness are round about Him," after a full close in the original key, a rugged subject is announced by the basses and repeated by the tenors in form of canon at the fourth above, the contraltos and trebles succeeding in like manner. Here the accompaniment is reduced to that of wood, wind, and stringed instruments, the violoncellos and double-basses meanwhile playing a fluent counterpoint. This method of treatment is pursued for several bars, when a striking passage for contraltos and basses in octaves occurs on the words, "Righteousness and judgment are the habitation of His seat," and the subject is repeated, slightly modified, by the trebles and tenors a semitone lower. The accompaniment here is in antiphonal fashion, chords for strings, horns, and organ, being followed by others for flutes, hautboys, clarionets, and bassoons. The music then proceeds in rather vague manner with a continued *crescendo*, until a most effective climax is reached, a pause being made upon the chord of the dominant

seventh. The full orchestra enters, and at the words, "There shall go a fire before Him," the time changes to *allegro con spirito, alla-breve*. The phrase, "His lightnings gave shine unto the world," is treated imitatively. The accompaniment is for clarionets, bassoons, and horns, a florid counterpoint being assigned to the violins. The remainder of the chorus is of sustained interest, massive harmonies predominating. Sixteen bars before the end, the original time, *moderato maestoso*, is resumed, and with it the stately subject to which we have already alluded. In two passages of four bars each, the voices appear unaccompanied as at first, and then with the words, "All the people have seen His glory," in union with the full orchestra, bring this impressive number to a brilliant conclusion. The whole is finely conceived and boldly executed, although in one prominent instance the valour of the composer has outrun discretion by introducing an offensive consecution of perfect fifths. It must, however, in justice be stated that this passage is written with evident purpose, as heightening dramatic effect.

The second number is an air for baritone voice: "Confounded be all they that worship carved images," *moderato con spirito, alla breve*, in B minor. In the introduction are two important figures that immediately rivet attention. Of these great use is afterwards made in the accompaniment to the solo. The voice enters with a bold subject that well aids proper declamation of the words. In fine contrast to this is the second theme, "Worship Him all ye gods," which is solemn and subdued. The accompaniment to the former is bright and sparkling, and is written for flutes, hautboys, clarinets, bassoons, and strings—that to the latter is rich and sonorous, clarinets, bassoons, horns, violas, violoncellos, and double basses, sustaining the harmonies, while the violins execute detached groups of quavers. This movement is written in orthodox form, the usual repetition of subject being observed.

The succeeding movement is an air for soprano, with chorus, "Sion heard of it," *andante grazioso*, three-eight time, in the key of B. It opens with a pleasing introduction of fifteen bars, for two flutes, one clarinet, and one horn, with, from the fifth bar onwards, violoncello and double bass. At the entry of the voice the wind instruments cease, the violins and violas enter, and the accompaniment is, for a while, for strings only. Soon, however, the clarinet and horns reappear simultaneously with the entry of the chorus, which last consists of the solo harmonized for first and second trebles and contralto. This is followed, ere long, by another passage for the soloist, when the strings accompany *pizzicato*, sustained notes being given to the hautboys, with notes at intervals for flute and horn, after which the chorus again has share in the proceedings. A *cantabile* passage for bassoon and first violin soon attracts attention, expectation having been aroused by a full close on the tonic harmony. This heralds the entry of the second principal subject, "Thou art exalted above all gods," in the key of the dominant, enharmonically changed. Here the harp and triangle are heard for the first time, the wind instruments, without strings also taking part. Soon the wind and triangle cease, and the first violin plays a solo accompanied by the harp. After cursory development, the resumption of the first subject, "Sion heard of it," takes place, and with a short coda the piece ends. The instrumentation throughout is tasteful and charming in a high degree, and very much of the interest centres in the beautiful orchestral writing.

An air for contralto, "O ye that love the Lord," *andante*, three-four time, in the key of D flat, now ensues. This is of pathetic and impressive character. At the word "The Lord preserveth the souls of His saints," the music becomes more animated and the nature of the accompaniment changes, iterated chords for the wind instruments taking the place of the strings. Subsequently the original accompaniment is resumed, and is continued to the end of the solo. A noteworthy feature in this movement is a very important solo part for corno inglese.

The next number is an Interlude for orchestra, illustrative of the text: "In the world ye shall have tribulation. But be of good cheer, I have overcome the world." The intention of the composer in introducing this piece is easy to see. Whether his object has been attained is matter for doubt, for the music is decidedly indefinite; indeed, it is almost devoid of meaning. The author has fallen into the error so frequently committed by the disciples of the so-called advanced school, of expecting music to perform a purpose it never can achieve, and the result is a movement that mars the otherwise symmetrical beauty of his work. It commences *allegro agitato*, three-four time, in the key of F, with a dominant pedal, sustained by horns, drums, violoncellos, and double-basses. Upon this are woven various imitative figures. The time then changes to *andante sostenuto*, when the violins and violas, in their highest register, execute a tremolo, the clarinet having a *cantabile* solo, a horn being added after five bars have passed. A *crescendo* passage then leads to a sudden *fortissimo*, every available instrument being used.

After a *rallentando* and pause, the fantasia, with softest harmonies, ends.

The sixth portion of the cantata is a Double Quartet or Semi-Chorus, "There is sprung up a light for the righteous," *molto moderato ma animato*, two-four time, in the key of B flat. With few exceptions the two quartets are assigned, the one to women's, and the other to men's voices, in antiphonal fashion. After four bars of introduction, the men announce a subject of very melodious character, accompanied by horns and trombone only. The women answer with a passage of more chromatic nature, with accompaniment of stringed instruments, and the two choirs alternate in this manner, until they sing in union with very fine effect. This portion of the work is skilfully constructed throughout, and is as interesting in character as it is musicianly in workmanship.

The cantata concludes with a march and chorus, "Glory be to the Father," *allegro con spirito*, common time, in the key of D. An introduction of twenty-four bars, in military style, with one short exception for wind instruments only, and written on a dominant pedal, leads to the march, which enters *piu lento poco maestoso*. After twenty-five bars of this have been enunciated, the voices enter *fortissimo*, and in bold unison declaim the words of the "Gloria Patri." After a while, variety is obtained by the substitution of sonorous harmonies, to be, in their turn, followed by resumption of unison as aforesaid. Presently the march ceases, and in noblest manner, in eight-part harmony, the voices, unaccompanied, ascribe glory to the ever-blessed, undivided Trinity. Then the full orchestra enters, and with "Amen" thrice repeated, the work ends.

There are compositions that are meritorious as showing untiring industry in their inscription: others as evidencing high natural ability imperfectly cultivated. *The Lord is King* belongs to neither class. It is a work not of promise, but of fulfilment: a thing of beauty, worthy of highest esteem.

T. J. DUDENEY.

[ERRATA.—In the notice "Music in the West," in the last number of the *Musical World*, kindly correct as follows:—Page 11, column 1, line 58, for "As these interpretations" read "interpolations"; and column 2, line 31, for "like the sweet south wind" read "like the sweet south."]

Wails and Strays.

COMMUNICATED BY L. L. L.

PAPERS, ANECDOTAL AND JOCULAR, RELATIVE TO
GEORGE FREDERICK HANDEL.

(Born Feb. 23rd, 1685.)

(Continued from page 7.)

ARNE'S OPINION OF HANDEL.

When Dr Arne composed the music of *Comus* he had the modesty and judgment, though then a very young man, not to think of re-setting "Then we trip it as we go," though pressed to do it by Mr Colman, who prepared that masque for the stage. Arne, either from jealousy or limitation of taste, was by no means an admirer of Handel to an extreme point. Many of his oratorical compositions he deemed too heavy, and his harpsichord lessons he termed "German labours." No one, however, speaking generally, could more warmly admire the productions of Handel than did our own mellifluous composer, in spite of these apparently contradictory sayings.

THE BLIND LEADING THE BLIND.

When Handel became blind, his surgeon, Mr Sharp, having asked him if he was able to continue playing the organ in public, for the performance of the oratorios, Handel replied in the negative. Sharp recommended Stanley as a person whose memory never failed, upon which Handel burst into a loud laugh, and said, "Mr Sharp, have you never read the Scriptures? Do you not remember, 'If the blind lead the blind they will both fall into the ditch?'" (Stanley was blind.)

CARESTINI AND HANDEL.

"Verdi prati," which was constantly encored during the whole run of *Alcina*, was at first sent back to the composer by Carestini, as unfit for him to sing; upon which Handel went in a great rage to the singer's house, and accosted him thus: "You tog! don't I know better as your self, vaat is pest for you to sing? If you will not sing all de song vaat I give you, I will not pay you ein stiver."

CHESTERFIELD (LORD).

A nobleman going to Handel's oratorios met Lord Chesterfield coming out, "What! my lord, are you dismissed? Is there no oratorio to-night?" "Yes," says his lordship, "they are now performing; but I thought it best to retire, lest I should disturb the King in his privacy."

CARTER IN THE LION'S SKIN.

Carter, the celebrated composer of "Oh, Nanny, wilt thou fly?" &c., was, like composers of the present day, often involved in financial embarrassments. On one of these occasions he was driven to what may be called a Chattertonian manoeuvre. Having ransacked his own compositions, without finding a piece to produce sixpence at the music shops, he set to work, and, having procured some old music paper, commenced composing and writing in the style of Handel. In a short time he produced a piece resembling the great master's compositions in style, if not in inspiration. Having gone so far, the unscrupulous musician took it to a publisher (name unknown) and sold it for £12 12s., and the deception passed so well with the musical world that the purchaser soon became a gainer by the fraud.

CUZZONI AND HANDEL.

His government of singers was certainly despotic, for, upon Cuzzoni insolently refusing to sing his admirable air, "Falsa immagine," in *Ottone*, he told her that he always knew she was a very devil, but that he should now let her know that he was Beelzebub, the prince of the devils; and then, taking her up by the waist, swore, if she did not immediately obey his orders, he would throw her out of the window.

DESPOTISM (HANDEL'S).

Dr Morell, who wrote oratorios for Mr Handel, took, on one occasion, the liberty to suggest to him, in the most respectful manner, that the music he had set to some lines of his was quite *opposite* to the sense of the words. Instead of taking this friendly hint as he ought to have done, from one who (although not a Pindar) was at least, a better judge of poetry than the musician, he looked upon the advice as insulting to his talents, and cried out, with all the violence of affronted pride, "Vat! You teach me music? De music be good music. D— your words! Here, (thrumming his harpsichord) here be my idea; go you make vord to dat." (Reminds one of poor Schira! *Par manibus*)

DUBOURG AND HANDEL.

One night, whilst Handel was in Dublin, Dubourg, having a solo with an *ad libitum* close, wandered about in different keys a great while, and seemed quite bewildered; at length coming to the shake which was to terminate his solo, Handel, to the delight of the audience, cried out, loud enough to be heard all over the theatre, "You are welcome home, Mr Dubourg."

FIRST PERFORMANCE OF "ESTHER."

On the first performance of *Esther* in action, at the house of Mr Bernard Gates, master of the children of the Chapel Royal, in 1731, the parts were cast in the following manner:—

Esther	Dr Randal.
Assuerus and first Israelite	James Butler.
Haman	John Moore.
Mordecai and Israelite boy	John Brown.
Priest of the Israelites	Mr Beard.
Harbonah	Price Clevely.
Persian Officer and Second Israelite	James Allen.
Israelites and Officers	Mr Thomas Barrow & Robert Denham.

Soon after this, it was twice performed, by the same children, at the Crown and Anchor, by the desire of William Huggins, Esq., a member of that society, and translator of *Ariosto* (published 1757), who furnished the dresses. Handel himself was present at one of these representations, and having mentioned it to the Princess Royal, his illustrious scholar, Her Royal Highness was pleased to express a desire to see it exhibited in action at the Operahouse, in the Haymarket, by the same young performers; but Dr Gibbon, then Bishop of London, would not grant permission for its representation on that stage even with books in the children's hands. Handel, however, the next year had it performed at that theatre, with additions to the drama by Humphreys, but in still life; that is, without action. The drama exhibited by the children consisted only of two acts, beginning with the recit, "Tis greater," as it had been originally set for the Duke of Chandos.

FIREWORK MUSIC (1749).

The rehearsal of the music for the fireworks was performed at Vauxhall Gardens by a band of 100 musicians, to an audience of above 12,000 persons (tickets 2s. 6d.). So great a resort occasioned such a stoppage on London Bridge, that no carriage could pass for three hours. The footmen were so numerous as to obstruct the passage, so that a scuffle happened in which some gentlemen were wounded.

HANDEL'S GOLDEN RULE.

Nothing made Handel so peevish in his latter days as questions about trivial matters. He used to say, "If a man cannot think but as a fool, let him keep his fool's tongue in his own fool's mouth."

(To be continued.)

LONDON BALLAD CONCERTS.

The old English ditties included in the programme arranged by the director of the above concerts for performance at St James's Hall on Saturday afternoon imparted that national tone which should never be absent from those entertainments. No song gave greater pleasure during the afternoon than the familiar "Vicar of Bray." But then it was sung by Mr Santley, who gives more point and humour to the satire than any other singer. Young vocalists might profit by watching how naturally he tells the story, and evenly he delivers the somewhat rigid sections of the formal tune. Another old favourite, "Sally in our alley," apportioned to Mr Edward Lloyd, was equally successful. Though generally full and varied, the programme might, in one respect, be considered faulty, for it made no allusion whatever to the festive season drawing to its close. Surely from the large repertory at the command of the director some old-fashioned ditties celebrating Christmas time might have been selected. The audience, doubtless, came from homes festooned with holly and mistletoe, and any song that recited the regard paid by our forefathers to those emblems of goodwill would have been appropriate and acceptable. It seems strange that all reference to a holiday so universally observed should, of all places in the world, have been omitted at a Christmas ballad concert. Besides, it would have supplied a central idea, so much wanted in an entertainment that chiefly offers a succession of ballads, each ballad having no manner of connection with that preceding or following it. Around the Christmas theme might be grouped a series of melodious subjects illustrating one general idea. Passing over this omission, there is little but praise to record of Saturday's concert. Mme Valleria's vocal powers had full scope for display in Verdi's "Mercé dilette" (*I Vespri Siciliani*), and Moore's ballad, "The harp that once through Tara's halls," was made a vehicle for expressing the tenderness which characterises the art of the popular cantatrice. Again the sweet voice and clear enunciation of Miss Mary Davies invested simple strains, such as "Swinging" and "Twickenham Ferry," with charm; and Miss Eleanor Rees gained another step in public favour by an earnest rendering of "When we meet" (Hope Temple). Unfortunately, the organ used in the accompaniment to "The Lost Chord" (Sir Arthur Sullivan) was not in tune with the pianoforte, but that did not prevent the singer, Mme Antoinette Sterling, securing enthusiastic applause. Mr Edward Lloyd was very successful in all his songs. The "Maid of the Mill" (Stephen Adams) was perhaps held in the warmest esteem, offering, as it did, such an opportunity for the full exercise of his beautiful voice. The song recently composed by Stephen Adams, now entitled "Shipwrecked," was sung by Mr Maybrick with the same degree of energy and feeling that on a previous occasion gained for it so favourable a reception. During the afternoon Mme Norman-Néruda played several violin solos with the happy results that invariably attend her performances. In some of the part-songs Mr Venables' choir gave unusual promise of becoming an admirable body of singers, especially in Knyvett's "Bells of St Michael's Tower." Occasionally, however, the altos and tenors were wanting in accuracy of intonation. As Mr Sidney Naylor was the conductor, it will be taken for granted that the pianoforte accompaniments were effectively played. L. T.

FOREIGN BUDGET.

The firm of Schott Sons, Mayence, have waived in favour of Mme Cosima-Wagner their right of performing *Parsifal* in concert-rooms.

The Duke of Saxe-Altenburg has conferred the Ducal Gold Medal for Art and Science on Herr Fr. W. Sering, first Upper-Master at the Imperial Seminary, Strassburg.

The violinist, Tivadar Nachéz, has been decorated by the Duke of Saxe-Coburg-Gotha with the Cross of the Ernestine House Order.

WIESBADEN.—Heinrich Hoffmann's *Aennchen von Tharau* has been played with applause, but will not, probably, ever become a stock-opera here.—At the third *Soirée* of the Royal Orchestra, Mme Annette Essipoff played Beethoven's E flat major Concerto with her usual mastery, and was rewarded with loud and long-continued applause.

VIENNA.—Another fire broke out recently at the Carltheater, but, fortunately, after the performance. It was speedily observed and extinguished before it could do much damage, so that the Theatre was opened as usual the following evening.

PARIS.—Two memorial tablets have been placed on the building used by the Conseil d'Etat, and situated at the corner formed by the Rue de Valois and the Rue Saint-Honoré. The first bears this inscription: "Ici s'élevait la salle de spectacle du Palais-Cardinal, inaugurée en 1641, et occupée par la troupe de Molière, de 1661 à

1673, et par l'Académie Royale de Musique, depuis 1673 jusqu'à l'incendie, en 1763." ("Here stood the Palais-Cardinal Theatre, inaugurated in 1641, and occupied by Molière's company from 1661 to 1673, and by the Royal Academy of Music from 1673 to the fire in 1763.") This was the Theatre built by Richelieu for the performance of *Mirame*, and which, after being occupied, as above stated, by Molière and his company, was, at his death, handed over to Lully. The inscription on the second tablet runs thus: "Sur cet emplacement s'élevait le théâtre de l'Académie Royale de Musique, construit de 1763 à 1770, par Pierre-Louis Moreau, maître général des bâtiments de la Ville, incendié le 8 juin 1780." ("On this site stood the Theatre known as the Royal Academy of Music, built in the period from 1763 to 1770, by Pierre Louis Moreau, Master-General of the buildings of the Town, and burnt down on the 8th June, 1780.") As the *Ménestrel* observes, the style of the above inscriptions is not all it might be; but, to adopt Mercutio's language, "t will serve."

ARNOLD MORTIER.

It is with the most acute regret that we have received intelligence of the death of the above gentleman, the "Monsieur de l'Orchestre" of the *Figaro*, who has succumbed to a long and painful illness. Everyone knows how witty he was, and how legitimate a reputation he achieved in a style he himself invented. But his friends alone were acquainted with the steadfast nature of his attachments, as well as his upright and loyal nature. His loss is, consequently, a very sad one for them, and they mourn him as they would a dear relation. Arnold Mortier was too fond of the theatre not to write for it himself. Among his happiest efforts we may mention *Le Manoir de Pictordu*, *Le Docteur Or*, *L'Arbre de Noël*, *Le Voyage dans la Lune*, *Madame le Diable*, *Yedda*, and quite recently *Le Train de plaisir*, which was so exceedingly successful; to the above must be added the books of the ballet, *La Farandole*, and of the opera, *Lakmé*. He was born at Amsterdam, but was certainly more of a Parisian than any of us.—*Le Ménestrel*.

THE GONDOLIER'S SONG.

Blow gently, ye zephyrs, blow tender and low,
Soft-laden with scent from the night-blooming flowers!
Blow o'er the blue waters that placidly flow,
And mingle thy whispers with crystalline showers!
And now from our bark, gently gliding along,
Let strains of sweet melody tenderly wake,
And angel-like voices weave sounds into song,
Till harmony steal o'er the blue rippling lake.

Blow, blow, gentle winds, blow,
Love-laden zephyrs, thy secret we know;
'Tis heard at the twilight, 'neath soft sunny skies,
In lands far away where love never dies.

O, whisper of climes that are lovely and fair,
Where tears are unwept, and pain is unknown,
Where Beauty and Pleasure in concord repair,
And sorrow for ever has quitted her throne.
Sing on,—for sweet Fancy our joys will increase
When, nearing that land by the light from above,
We mingle with those who are dwelling in peace,
Where moonlight and music are wedded in love.

Blow, blow, gentle winds, blow,
Love-laden zephyrs, thy secret we know;
'Tis heard at the twilight, 'neath soft sunny skies,
In lands far away where love never dies.

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J. H. A. HICKS.

MONS. J. DE SWERT appeared as solo violoncellist at the Philharmonic Concert on Tuesday evening, Jan. 6th, under the direction of Mr Charles Hallé, and performed his own "Concerto in C minor," an air by Bach, and Popper's Mazurka. The concerto is very solid in style, and written only in one long movement. M. de Swert's finished manipulation, careful finish, and delicacy of phrasing, coupled with a fine tone, at once stamped him—says the *Liverpool Courier*—as a performer of the first rank. The chromatic passages, extending from the highest harmonics to the bottom of the instrument, and arpeggios were superbly played. After his second solo he was demonstratively encored, when he responded by repeating Popper's "Mazurka."

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS,
TWENTY-SEVENTH SEASON, 1884-85.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE NINETEENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING NEXT, JANUARY 12, 1885,

To commence at Eight o'clock precisely.

Programme.

PART I.—Quartet, in A minor, Op. 41, No. 1, for two violins, viola, and violoncello (Schumann)—M^{me} Norman-Néruda, M^m L. Ries, Hollander, and Piatti; Song, "Ye Cupids droop each little head" (Maude V. White)—Mrs Hutchinson; Prelude (Mendelssohn), Nocturne (Chopin), Mazurka (Gounod), for pianoforte alone,—M^{me} Essipoff.

PART II.—Trio, in G minor, Op. 15, for pianoforte, violin, and violoncello, first time (Rubinstein)—M^{me} Essipoff, M^{me} Norman-Néruda, and Signor Piatti; Song, "Nymphs and Shepherds" (Purcell)—Mrs Hutchinson; Introduction and Polonaise, for pianoforte and violoncello (Chopin)—M^{me} Essipoff and Signor Piatti.

Accompanist—MR SIDNEY NAYLOR.

THIS (SATURDAY) AFTERNOON, JANUARY 10, 1885,

To commence at Three o'clock precisely.

Programme.

Trio, in D minor, No. 2, for pianoforte, violin, and violoncello (Mozart)—Miss Agnes Zimmermann, M^m Strauss and Piatti; Song, "Belshazzar" (Schumann)—Mr Santley; Allemande, Courante, Sarabande, and Gigue, in D minor, for violin (Bach)—Herr Straus; Studies, "Pensez un peu à moi," "Hexentanz," and "Si oiseau j'étais," for pianoforte alone (Henselt)—Miss Agnes Zimmermann; Songs, "To Blossoms" and "Montrose's Love Song" (Maude V. White)—Mr Santley; Septet, in E flat, Op. 20, for violin, viola, clarinet, horn, bassoon, violoncello, and double bass (Beethoven)—M^m Strauss, Hollander, Lazarus, Mann, Wotton, Reynolds, and Piatti.

Accompanist—MR ZERBINI.

DEATHS.

On January 1st, at her residence, 20, Edwards Square, Kensington, W., MARIA STANLEY XIMENA HAYES, deeply regretted by all who knew her.

On January 1st, at 16, Hillgrove Road, Mrs WHITWORTH JONES, aged 68.

On January 2nd, at Meadow Cottage, Highgate Rise, N.W., EDITH ROSA, wife of HENRY WILLIAMS CARTE, and daughter of the late HENRY RICHARD WILLIAMS, of 183, Camden Road, aged 24.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JANUARY 10, 1885.

ITALIAN OPERA IN PARIS.

The expected crash has taken place, and the Théâtre-Italien in this capital is once more a thing of the past. Why? To answer the question in full would take too long, but here is what an eminent authority, M. Arthur Pougin, writing to the *Guide Musical*, has to say on the subject:—

"The last days of the year now drawing to its close will have offered us, as far as music is concerned, only one fact of any importance, but that fact is disastrous, being the closing and disappearance of our Théâtre-Italien, which seemed destined to become a kind of international lyric theatre, and consequently to render great and useful services. The catastrophe has been long foreseen; indeed, I may almost say it was foreseen from the day that M. Maurel's partners, M^m Corti, having withdrawn, the famous baritone was alone at the head of the enterprise. Everyone knew what small reliance was to be placed on M. Maurel's fitness for business; everyone knew his contempt for all interests save his own; his love of luxury and personal extravagance; and, lastly, the heedlessness and confusion which were precisely what brought about the M^m Corti's retirement, and which, since they left, went on and flourished more than ever. Nobody was ignorant that the salaries of the artists had long been in abeyance; that the small salaries, even those of the orchestra and the chorus, were paid only in an irregular and incomplete manner; that the scenery of *Aben-Hamet*

had remained several weeks at the railway station in consequence of the non-payment of the 4,000 francs due for it; that, on the eve of his work being produced, M. Théodore Dubois was obliged to advance twelve thousand francs, to guarantee the arrears owing to the members of the chorus, who flatly refused to sing any longer. People knew all this, and even asked themselves how it was that the rope, so long in such a state of tension, had not already snapped, with a loud report, in twain. The situation, however, is at last clearly defined, that is to say: the theatre is closed, and an enterprise which, carefully and intelligently conducted, might have proved a brilliant one, has become an impossibility."

THE MUSICAL OUTLOOK FOR 1885.

The present year promises to be of exceptional interest to lovers of music, as will be seen by a cursory glance at forthcoming events; although at the present moment there is a lull in matters musical, with the exception of Mr Boosey's ballad concerts, and the Popular Concerts, which have recommenced, both those institutions putting forth attractive programmes for the remainder of the season. At the concerts yet to be given by the Sacred Harmonic Society, Berlioz's *Childhood of Christ*, Handel's *Belshazzar*, a work which has not been heard, we believe, for twenty years, and Mendelssohn's *Elijah* will be performed.

Pantomime at the Crystal Palace has for a time deprived the public of the fine concerts held at that establishment, but they will be resumed about the middle of February, when the production of Berlioz's *Grand Te Deum* for three choirs, and enlarged orchestra and organ may be looked forward to, in addition to works specially commemorative of Bach and Handel.

The Philharmonic Society will do more than rely on its great name and ancient prestige to sustain popular favour. Having one of the finest bands in London, with Mr Carrodus as leader, and Sir Arthur Sullivan conductor, full justice will certainly be done to the important works written especially for the Society by some of our greatest living musicians. Six concerts are announced, at one of which Herr Anton Dvorák will be present to conduct his new symphony.

The Handel Festival, anticipated by a year on account of the bi-centenary of this great composer, will be held at the Crystal Palace on the same gigantic scale as heretofore. *The Messiah* and *Israel in Egypt* are included in the programme, as well as a miscellaneous selection. As usual, a day is set apart for public rehearsals, Mr Manns being again the conductor.

A season of English opera, under the direction of Mr Carl Rosa, at Drury Lane Theatre, is looked forward to with unwonted interest, owing to the promise made us of the production of two new operas—*Nadeshda*, a libretto founded on a Russian love story, and set to music by Mr Goring Thomas; and M. Massenet's *Manon*, with the composer's modifications for the English stage.

A season of Italian and German opera is expected, and, no doubt will be welcome to a certain class, but, as yet, nothing definite is known in this direction.

Attention is directed to the Richter Concerts, of which there will be four, to the London Musical Society's two concerts, as well as to those given by Mr Henry Leslie's choir. An abundance of minor events and benefit concerts, all forming important connecting links in the musical season, as several interesting works will be given at these entertainments, will afford profuse and varied musical fare to amateurs and professionals. Some provincial gatherings are equally important. Birmingham will form a centre of attraction. At the triennial festival taking place in August will be introduced Gounod's latest masterpiece, *Mors et Vita*, which is reported to be in no way inferior to the *Redemption*. The committee has also secured a cantata by Dvorák, with new and important works by Dr Villiers Stanford, Mr Cowen, and a setting by Dr Bridge of Mr Gladstone's Latin translation of the hymn "Rock of Ages." A violin concerto by Mr Mackenzie and a new symphony by Ebenezer Prout are likewise promised.

Triennial celebrations will also take place in the autumn at Hereford and Bristol, at both of which interesting and attractive programmes may reasonably be expected. The elaborate works attempted by these country gatherings show the immense strides choral singing has made in England, and this ever-increasing improvement amply proves the sound system of teaching imparted by choral masters, as well as the painstaking and arduous character

of the efforts of amateurs who so constantly attend the necessary but fatiguing rehearsals.

The general outlook, from the foregoing briefly recited particulars, may be considered highly satisfactory, nay, full of hope, not only to practical musicians, but also to native composers whose works are brought out at the great provincial musical gatherings.

The nature of the above tends to show what rapid advance music of the highest class has made in this country during the last twenty-five years; and although England is still considered an unmusical nation, yet it is proved beyond doubt that we are a thoroughly musical people at heart, for we fully appreciate the great geniuses, past and present, whose works are often performed in a manner beyond reproach.

W. A. J.

CONCERTS.

A CONCERT was given at Dunn's Literary Institute on Wednesday evening, December 17, under the direction of Mr Brownlow Baker. The executants were pupils of Trinity House, Southwark, of which the Misses Moss are the esteemed principals. Among the best performances on the pianoforte were those of the Misses F. and E. Renaud, who played Michael Watson's "Victory," and Miss L. Woollard, who played a Gavotte by Reyloff; and amongst the best singers were Miss Sealy, who gave Mr Brownlow Baker's charming song "The Waves' Secret," and was compelled to repeat it. The young ladies sang altogether several part songs remarkably well, including Hatton's "Jack Frost," H. W. Little's "Joyous Spring," and two Christmas carols. The Kindergarten pupils also came in for a fair share of approbation after singing "The distracted mother" (Crampton), and "Christmas" (Gatty). A distribution of prizes gained by the pupils was made previous to the concert by the Rev. D. A. Moullin, Rector of Holy Trinity, Newington.

ALBERT HALL CHORAL SOCIETY.—The annual performance of *The Messiah* by this society, took place on the evening of Thursday, Jan. 1st. The soloists were Mdmes Valleria and Patey, Messrs E. Lloyd and Watkin Mills, and their rendering of the various solos was received by a large audience, almost entirely filling the immense building, with enthusiastic, if, at times, somewhat indiscriminate applause. Mdme Valleria's singing of "I know that my Redeemer liveth," was characterized by considerable devotional feeling and genuine expression. Mdme Patey and Mr Lloyd have been so often heard in *The Messiah*, that it is only necessary to say they sang with the grace and finish expected from these accomplished artists. Mr Watkin Mills (a pupil, we are given to understand, of Mr Blume) achieved a decided success in the bass solos, and his delivery of "Why do the nations" was more especially received with acclamation. The chorus was not so numerous as usual, which, perhaps, accounted for a want of decision in attack in the fugal numbers, and a thinness of tone to which we are not accustomed from the Albert Hall Society. The choruses, however, were sung with commendable precision as regards time, and with as much expression as is usual in performances of *The Messiah*. We were much astonished to find that a large number of the best-known choruses were omitted, and it scarcely seemed that the performance was complete without such numbers as "And He shall purify," "His yoke is easy," "And with His stripes," and "Let us break their bonds." We question the wisdom of such wholesale excision, even though it does bring the oratorio to a close within three hours of its commencement.—*J. B. S.*

MR AGUILAR'S "Performance of Pianoforte Music" at his residence on Monday afternoon, Jan. 5, was interesting in many respects. His own Prelude and Fugue in E minor, a great favourite with the late Signor Ferrari, Mr George Hogarth, &c., was the first piece on the programme; the second was a remarkably clever composition ("Larghetto Maestoso and Allegro Spiritoso") by J. E. Germain, of the Royal Academy of Music. Afterwards Mr Aguilar played his own Sonata in D (also a great favourite), and, subsequently, works by Chopin, Mendelssohn (Andante and Rondo Capriccioso), and other pieces of his own composition. During the afternoon Mr Aguilar read some extracts from his very clever work *How to learn the Pianoforte*, in which many of the remarks are deserving of thoughtful consideration.

PROVINCIAL.

GLASGOW.—Herr Franz Rummel was the pianist at the Choral Union concert on Saturday evening, December 20th. His performance—says the *Glasgow News*—"formed a distinguishing feature of the concert." He played Liszt's Concerto No. 1, in E flat. The

task of the executant from the first to the last bar is a heavy one, and it requires perfection of technique to render it endurable. The *Glasgow News* also says—"Herr Rummel's interpretation of the music was marked in a special degree, and, apart from mere manual dexterity, by an elevation of thought which rendered him sensible to the poetical aspects of the composition. In delicacy of touch Herr Rummel is surpassed by no contemporary player save Pachmann. His inclinations evidently lean towards the thoughtful and dreamy in music, but it was shown that he could summon his energies to some purpose in face of such formidable passages, as in the *allegro maestoso* of Liszt's concerto, where the octaves were attacked with great determination and fire. After the concerto Herr Rummel was twice recalled amid enthusiasm. In Bach's work the quasi-recitative of the fantasia was most impressively delivered, and the performance of the fugue was exceedingly clear in phrasing, and moulded in a noble style. Herr Rummel rivetted attention throughout. Chopin's most popular Nocturne was given with exquisite delicacy of technique and surprising gradations of tone. Herr Rummel's playing of the polonaise was less impressive, although the difficulties were gallantly overcome. He was again loudly applauded at the close of these performances. Another opportunity of hearing this gifted artist presents itself to-morrow."

OSWESTRY MUSICAL FESTIVAL.—This annual festival, which resembles the Welsh Eisteddfod in everything but name, was held, on Monday, January 5th, in the Powis Hall, Oswestry. The shops were closed and the day was observed as a general holiday. Dr Rogers, the organist of Bangor Cathedral, was the musical adjudicator; Mr R. Humphreys, of London, soloist; Mr Percy Mull, organist of Oswestry parish Church, accompanist; and Mr M. H. Roberts, the hon. secretary. The attendance at the afternoon meeting, at which Mr Stanley Leighton, M.P., presided, was smaller than usual. The prize for the best essay upon the desirability of adopting the Free Libraries Act and establishing a museum for Oswestry was awarded to Mr E. J. George, Oswestry. In the juvenile choir competition (subject, Smart's "Wood Nymphs") three choirs competed, and the prize was won by the Oswestry Philharmonic Choir, conducted by Mr Joseph Davies. In the soprano solo competition Miss Lizzie Ellis, of Oswestry, was best out of four competitors; and in the solo for male voices there was only one candidate, Mr Joseph Ellis, of Oswestry, and only a portion of the prize was awarded. In the chief choral competition of the afternoon meeting (subject, Caldicott's "Winter Days") the competing choirs were Lodge and Bronygarth Choir, Oswestry Britannia Choir, and Chirk Choral Union. Dr Rogers, who spoke very highly of the competition, assigned the prize to the Lodge and Bronygarth Choir, conducted by Mr H. M. Hughes.—*Times*.

BUDLEIGH SALTERTON.—A very charming concert was given by the Budleigh and Salterton Musical Society on Tuesday, Dec. 30th. The society itself consists of amateurs, but the committee, on this occasion, wishing to give their townsfolk a thorough Christmas treat, secured the services of some first-rate professional talent. The names of Miss Beata Francis, Signor Villa, and Mr Churchill Sibley, gave promise of a great musical feast, nor did the fulfilment fall short of expectation. Miss Beata Francis was, as usual, delightful, and in her rendering of Benedict's variations on the "Carnival of Venice," astonished and charmed the audience by the power, flexibility, and sweetness of her voice. Miss Beata Francis was most effectively accompanied by Mr Churchill Sibley, who, besides playing a solo on the pianoforte, accompanied two of his own songs—"The Black Prince" and "The Bell of St Paul's"—the former, a "vocal march," although quite new, is already becoming very popular; the latter, an effective song, was capitally rendered by the excellent baritone, Signor Villa. A young pianist, Miss Lizzie Patch, may be said to have made her debut on this occasion. Her charming touch and brilliant execution give promise of a successful career. Mr W. Vinnicombe was the conductor.

KEAN IN PAWN.—When Kean became the star of the day, he played at Richmond for one night in *Othello*. The manager, Klanert, was an old friend of the tragedian's. Kean received half the receipts for his services, amounting to £70. After the play, he adjourned to the "Star and Garter" with the friends that came with him from London. A sumptuous supper—cards to follow. Play at loo and whist ran high. Before daylight Kean was minus his £70, and £10 more. His friends remained to breakfast. Kean sent the following note to Klanert by a waiter:—"Dear Jack,—I'm in pawn. Take me out like a trump, as you are. Send me a £10 note by the waiter. I don't like to borrow of my friends, or to stain our cloth by not paying. The £10 will make 'Richard himself again.'—Yours, Kean." Of course, "Jack" sent the needful, and Kean was released.—*Theatre*.

CARL ROSA OPERA COMPANY AT MANCHESTER.

Under the title of *Czar und Zimmermann*, Lörtzing's opera—says *The Manchester Guardian*—has had a long popularity on the Continent. So popular, indeed, has it been that it seems strange that we should now be writing of its first performance in this city. Judging from what we heard on Saturday evening, it thoroughly deserves its reputation. It is a comic opera of the best stamp—full of humour everywhere, humour which broadens sensibly, in one character especially, but which never degenerates into vulgarity. The performance partook rather more of the character of a dress rehearsal than could have been wished, but where so many different works are attempted within a limited period this is almost unavoidable. We should almost think that a charming work like the one under notice ought, if well got up—and especially as a novelty—to prove sufficient attraction for a whole week.

The story of *Peter the Shipwright* is a very simple one. The scene opens in a ship-yard at Saardam, where the Czar and a certain Peter Ivanhoff are discovered with other workmen engaged in the operations of their craft. This Peter Ivanhoff is also a Russian, but he is a deserter from the Russian army. The Czar himself is *incognito*, and the whole of the fun of the piece arises out of the fact that as soon as the Burgomaster of the town has reason to believe that the Russian Emperor is working as a carpenter in the town, he immediately fixes on the wrong Peter as the object of his attention. The Burgomaster has a pretty daughter, Maria, with whom Ivanhoff is in love. She returns his affection, but is by nature such a thorough little flirt that she accepts without hesitation the attentions of any handsome stranger. One of these, the French Ambassador, soon manages to penetrate the secret of the identity of the Czar, and much of the interest of the development of the plot lies in the contrast between his astuteness and the mole-like blindness of the pompous old Burgomaster. This latter character is a real study, and Mr Aynsley Cook adds greatly to his reputation by the manner in which he sustains it. His make up is a picture. Indeed, until we saw him on Saturday evening, we had never quite believed in the possibility of such figures as are to be met with in some of the pictures of the beginning of last century. Mr Cook might have walked straight out of one of Hogarth's frames, and his acting throughout showed an appreciation of the humour of the part such as it would be difficult to commend too highly. His singing of the comic aria, "Oh, heav'n, earth, and ocean," convulsed the audience, and certainly a more genuinely humorous song we never remember to have met with. Mr Fox is an excellent representative of the Czar. As Ivanhoff, Mr Lyall sustained his well-deserved reputation. He is an actor who "doeth all things well," and any part in his hands is sure to be raised above commonplace. Mr Salvini is always intelligent, and never fails to do his utmost to secure the success of what he attempts. As the widow Browe, Miss Annie Cook was satisfactory, and Madame de Laporte looked the Dutch maiden to the life. If anything, we fear she was a little too pretty, but that is a fault which we, like her stage admirers, are prepared to forgive.

SAVOY THEATRE.

The most entertaining afternoon I have spent for a long time past was at the Savoy, where the children's *Pirates of Penzance* is being given. It takes a good deal to satisfy the author and the composer of Savoy operas, but both Mr Gilbert and Sir Arthur Sullivan are quite enthusiastic in their expressions of delight at the whole performance. I really should not know whether to give first prize to little Tebbutt for his delightful singing as Frederick the Pirate's apprentice, or to the younger Adeson for his genuinely humorous performance of the policeman. The quaint little rogue's pantomimic suggestion of the coster, who, when he wasn't jumping on his mother, loved to lie a-basking in the sun, and the rest of the illustrations to the second verse of the policeman's song, were in the best vein of burlesque. Then again, if the question of awarding first prize came up for discussion, the little Major-General, Percy, would have many votes. That wink behind his handkerchief at the audience when he is seeking to delude the pirates by professing to be an orphan boy, is on a par with the Constable's best bits. Major-General Stanley, aged nine, is ambitious. "I shall be glad when the grown-up people come. I don't care about playing to these kids," the gallant officer remarked with a certain contempt for "kids," at rehearsal one day. Elsie Joel, the Mabel, sings in excellent style, but I thought that her general performance lacked the air of childishness which was so charming in the rest as they delivered Mr Gilbert's fanciful dialogue. The Ruth, too,—I forget her name, Warren, is it?—is very good indeed. Mr R. Barker has done wonders in his selection and training of the children. My cordial advice to everybody is, go and see the children's *Pirates of Penzance*.—*Illustrated Sporting and Dramatic News*.

THE LATE DR LLEWELLYN THOMAS.

(To the Editor of the "Musical World.")

SIR,—It is proposed to endeavour to perpetuate the existing *Gold Medal* at the Royal Academy of Music bearing the name of the late lamented Dr Llewellyn Thomas, and, as one of the many members of the musical profession who have derived incalculable and lasting benefit from the kind and ever-ready advice and great experience of that skilful and genial gentleman, I confidently ask you to allow space in your columns for this appeal to his former patients and friends in the musical and dramatic professions, trusting they will come forward and assist in raising a fund sufficient to attain so desirable an object.

The following gentlemen have kindly consented to act as a committee:—Sir G. A. Macfarren, Walter Macfarren, Esq., Frank R. Cox, Esq., and A. D. Duvivier, Esq.

Subscriptions sent to Sir Samuel Scott & Co., 1, Cavendish Square, or to John Gill, Esq., Royal Academy of Music, will be duly acknowledged.—Yours faithfully,

G. VILLA.

3, Wetherby Terrace, South Kensington,
January 2nd, 1885.

TWELFTH NIGHT AT DRURY LANE THEATRE.

Mr Augustus Harris is determined that an ancient custom shall be kept up at "Old Drury." In 1794, Baddeley, an actor at Drury Lane (the original Moses in the comedy of *The School for Scandal*), died, and by his will left "one hundred pounds three per cent Consolidated Bank annuities, to purchase a Twelfth cake, with wine and punch, which the ladies and gentlemen of Drury Lane Theatre are requested to partake of every Twelfth Night in the great Green Room." This has been done ever since, and on Tuesday night Mr Augustus Harris, the energetic and enterprising "impresario," with his well-known hospitality, invited a numerous company to "the cutting of the cake" and to participate in supplemental refreshments liberally provided by him. Upwards of 800 invitations were issued, representatives of various City companies being specially included. The exact form of Baddeley's bequest was gone through, with due attention to the time-honoured toasts, in the Grand Saloon of the theatre; and the stage was afterwards placed at the disposal of a throng of visitors, including numerous members of the theatrical profession. The company did not separate till a late, or, "speaking in the *Palace of Truth*," an early hour in the morning.

BERLIN.

(Correspondence.)

The third part sustained at the Royal Operahouse by the tenor, Mierzwinski, was that of Raoul in *Les Huguenots*. He was much applauded by an audience filling every part of the house. Lilly Lehmann was the Queen; Voggenhuber, Valentine; and Mdle Leisinger, the Page. Urbain: the characters of Marcel, St Bris, and Nevers, being impersonated respectively by Fricke, Betz, and Schmidt.—By order of the Emperor, the title of *Concertmeister*, will, for the future, be abolished in the Royal Orchestra, and that of *Kammervirtuos*, or *Chamber-virtuoso*, employed in its stead. Fritz Struss, violinist, and Willner, cornet-player, have already had the newly-adopted title conferred on them.—The principal items in the programme of the fourth Symphonie-Soirée given by the Royal Orchestra were a new "*Fest-Ouverture*," by Alb. Dietrich; Mozart's *Serenade* in B flat major, No. 10, for two oboes, two clarinets, two basses-horns, two French horns, two bassoons, and contra-bassoon; Heinrich Urban's *Orchestral Fantasia, Der Rattenfänger von Hameln*; and Beethoven's *Pastoral Symphony*.—The programme of the first Quartet-Evening, second series, given by Joseph Joachim, De Ahna, Wirth, and Hausmann, contained Quartet in C major, Op. 70, No. 3, Haydn; Quartet in D minor, Cherubini; and Quartet in C sharp minor, Op. 131, Beethoven.—Desirée Artôt-Padilla, "Royal Prussian Chamber Singer," celebrated her 25th anniversary as an operatic artist by a *Matinée* on the 4th inst. at the Royal Operahouse. Her first appearance on the lyric stage dates from 1857, when she appeared in London and Paris, but it was not till 1859 that, as a member of Lorini's company in this capital, she particularly attracted public attention.—Joseph Wolff, who officiated as conductor at the Victoriatheater, Posen, last summer, is engaged in the same capacity at the Royal Operahouse here.—In consequence of the illness of her sister, Sophia Menter, it is Eugenie Menter who will play Beethoven's E flat major Concerto at the next extra concert of the Berlin Philharmonic Society.—Arna Senkrah and Felix Dreyschock have returned to Berlin from their tour in the Russian Baltic provinces.

MONDAY POPULAR CONCERTS.

It is often said that the great composer and the great player are rarely the same man. This is one of the mistakes of superficial observation and hasty deduction. The truth is that, if the great player is rarely the great composer, the great composer is almost always the great player. The greater gift includes the lesser, and then the lesser is generally lost sight of. Those who heard Bach and Händel play the organ are in their graves, so are those who heard Mozart play the piano. Few, if any, remember Beethoven as a pianist, and even Mendelssohn's playing is a tradition to most of us. Yet all these composers achieved renown as executants. But that which keeps their memories green in men's minds; that which enables not three but three hundred generations to hear them; that, in short, which to-day distinguishes Beethoven from Hummel, is the legacies they bequeathed the world. Yesterday Beethoven and Hummel were rival pianists. Just as, yesterday, Burbage played Hamlet while Shakspeare undertook the part of the Ghost. To-day Signor Alfredo Piatti is acknowledged to be the greatest of violoncellists, one whose splendid reputation has been made by qualities which satisfy and delight the most educated and refined musical comprehension. To praise him would lead us into trite sayings and hackneyed phrases. But when will tone, taste, execution, style, and expression be one of these to-morrows? Pondering this question we cannot be surprised if the artist should look forward to a larger audience than even that which, crowding St James's Hall to hear him play, will, a hundred years hence, be compounded with rocks and stones in need of Orpheus to move them. Therefore, Signor Piatti is a composer as well as a player. He is not prolific, less so even than his worthy compeer, Joseph Joachim, with whose musically creative faculty, Signor Piatti's does not bear unfavourable comparison, the chief difference between them being, that the one has a German, the other an Italian mode of utterance. It would not be fair to attempt yet awhile a judgment of the work introduced at last Monday's concert. We think it wiser, for the nonce, to refer our readers to the exhaustive analysis and full quotations in the programme book, the writer of which may be supposed to know more about it than any one, save the composer himself, and the lady who joined him in introducing it to the public. After stating that the composition is styled "Sonata in C major (Op. 28) for violoncello and pianoforte," and consists of four movements: *Allegro*, *Andantino*, *Presto*, and *Agitato vivace*, we will merely observe that the title is not unlikely to mislead, for Signor Piatti's Sonata is not everywhere characterized by strict adherence to classical form. This is a pity. Whatever is written or composed upon certain lines, within certain limits, and with due regard to certain canons of art, runs no risk of being reproached with diffuseness. Sometimes, a man has so much to impart that, like a flooded river, he bursts all banks: sometimes, he has so little of importance to say that the stream of his ideas will hardly fill the channels of the classical form. In any case, unless impelled by a sense of the prerogative of genius, he had better stick to the old rules. They condense thought that would otherwise vanish into thin air. The loud and continued applause which crowned the performance may have been for the composer or for the composition, perhaps for both. A second hearing will decide; for the work is not one to puzzle judgment long. A share of the success was due to Mdme Haas, who sustained the piano part.

The rest of last Monday's programme comprised Beethoven's Quartet in C minor, Op. 18, No. 4; Haydn's Quartet in D minor, Op. 42—both played "*à point*" by Norman-Néruda, L. Ries, Holländer, and Piatti; Liszt's pianoforte arrangement of Bach's Prelude and Fugue in A minor, Mdme Haas being the pianist; and songs by Franz, Gounod, and Godard, sung by Miss Carlotta Elliott and accompanied by Signor Romili. This was the first Monday Popular Concert for 1885, and, considering the season and the weather, was very well attended. Next Monday we are promised the appearance of Annette Essipoff, the "fairy-fingered," as pianist. All hail to Her Gracious Majesty!

J. Polkato.

PIATTI'S NEW SONATA.

(Another opinion.)

The first Monday Popular Concert of the year was given at St James's Hall on January 5th, when the crowded state of the room, as well as a programme of more than common interest, augured well for the continued success of these excellent entertainments. An important novelty was introduced in the shape of a new violoncello sonata by Sig. Piatti, one of the most famous living representatives of that instrument. Compositions written by *virtuosi* for their own immediate use, form a separate class of musical literature. Whatever their abstract merits or demerits may be, they have the feature in common that they not only show the capabilities of the instruments,

but also the artist's peculiar treatment of that instrument to the greatest advantage. Apart from this they differ, of course, as widely as, for example, a nocturne of Chopin's differs from the meaningless fireworks of Czerny or of Thalberg. Signor Piatti's Sonata in C holds an intermediate position between these two extremes. It is certainly written with a view to technical display, but as certainly may be called a serious work of art. Its dimensions are ample and fully developed. There are four movements, each a complete organism in itself, although the *scherzo*, which takes the form of a *presto* in C, with trio in A minor, adjoins the *andantino* without a pause. The longest and most striking of the four divisions is the first, *allegro* in C. It opens, without introduction, with a theme of great breadth and melodious flow which modulates from the original key into E minor and major, the pianoforte accompaniment being *arpeggiando* throughout. On this theme and its congeners the composer dwells with more than ordinary persistency, and even lets it do duty in place of the orthodox second subject. Altogether, the treatment of the first movement is remarkably free from conventionality, and the interest never flags from the first bar to the last. The *andante* which ensues is a kind of cross between a gavotte and a Scotch air. It is piquant in rhythm and melody, the latter being almost exclusively assigned to the violoncello, while the pianoforte here, as throughout the work, has to be satisfied with a subordinate part. In a second subject the technical device known as "double stopping" is used with excellent effect. The *scherzo* does not at a first hearing appear very original, but in the final *allegro vivace* there are some excellent points, notably the striking melody in G major, deduced from the second subject. Altogether Signor Piatti's work is one of decided merit, and fully deserved the enthusiastic applause showered by the audience on the composer and *virtuoso*, who rendered his own work with consummate mastery. Signor Piatti was ably accompanied on the pianoforte by Madame Haas.—*Times*.

ANOTHER ACCOUNT.

A large company assembled at St James's Hall on Monday evening when the above concerts were resumed. But whether great or small, the audiences on these occasions never lack a degree of enthusiasm that appears somewhat remarkable when the nature of the entertainment is taken into consideration. Uniformity of merit in the music and executants happily calls forth unfeigned demonstrations of appreciation and delight. Why the quartets for violins, viola, and violoncello—Beethoven's C minor (Op. 18) and Haydn's D minor (Op. 42)—were so thoroughly enjoyed on Monday evening might safely be attributed to educational advantages wrought by their frequent repetition at these concerts. Not that anything very abstruse is to be met with in either composition, yet a certain amount of familiarity with the sonata form is necessary for the full comprehension of its well-ordered beauties. Beethoven's quartet, while enforcing its capacity of expansion, illustrates the plan as clearly as Haydn's. Both works were admirably rendered by Mdme Norman-Néruda, MM. L. Ries, Holländer, and Piatti, the lady specially distinguishing herself by refinement of tone and eloquent delivery of the melodious phrases in the first movement of Beethoven's quartet, while the piquancy of the *scherzo* was fully brought out by the neat attack and dainty playing of the four performers. Haydn's work was exquisitely given by the artists, who, by their care and earnestness, showed that they considered the subject worthy of highest regard. The pianist of the evening was Mdme Haas, who played Bach's prelude and fugue in A minor for organ, arranged for pianoforte by Liszt. In the fugue the lady displayed a neat touch, and a thorough command over the finger-board, and also a firmness of phrasing with a comprehensive grasp of the elaborations of the subject which gained the goodwill of the audience, who applauded so vociferously as to induce her to play again, not, however, the same, but another piece, in form and character the antithesis of the first theme. Thus she proved herself mistress of different styles. Without detracting from the merits of either performance, we cannot but raise a protest against the liberty practised by Liszt in arranging for one instrument that which a really great master wrote for another. The majesty of the organ fugue is certainly sacrificed by the transposition, and those accustomed to hear it as Bach intended could not but be conscious that the fair pianist was appearing at a disadvantage in merely echoing the mighty tones of the king of instruments. The novelty of the occasion was a sonata in C major (Op. 28) for violoncello and pianoforte by Signor Piatti. Little doubt was entertained by friends as to the success of this, the latest venture of the distinguished performer in the higher regions of art. If the applause of a well-informed, not to say critical, audience can be taken as a test of merit, then undoubtedly the sonata is secure of fame. After listening with rapt attention to the pleasing themes of the first

movement (*Allegro*), the auditors gave signs of approbation; characteristic strains of the *Andantino* drew forth expressions still more emphatic; enthusiasm increased at the nimble frolic of the *Presto*, or *Scherzo*; and reached its climax when, at the termination of the last movement (*Agitato vivace*), Signor Piatti was re-called to the platform four times to receive congratulations. The executive powers of the artist were alone sufficient to justify the demonstration. All the excellences of the renowned violoncellist, the quality of tone, skill in double-stopping, breadth of phrasing, accuracy of intonation, certainty in attack and command of the harmonics, were called into exercise. There can be no doubt that the composition is admirably suited for this display. Whether it will take the dignified rank generally accorded to a sonata is a question which we hesitate at present to answer in the affirmative. In the course of the evening Miss Carlotta Elliott sang three charming songs in the place of Mr Edward Lloyd, who, through hoarseness, was unable to appear.—*L. T.*

MADAME MARIE ROZE AT HOME.

The following article—from a pen which has greatly distinguished itself in work of this kind—will be read with great interest, being the only full biographical account of the distinguished *prima donna* that has been given to the public. It appears in the *Pictorial World*:—

In what has almost become of late years the artist quarter of London—St John's Wood—will be found the English home of Madame Marie Roze; if, indeed, the great French singer, whose life, for the last fifteen years, has been spent very much in wandering over the two Continents—from St Petersburg to San Francisco—can be said to have a home at all. But, on entering the pretty drawing-room of the house in the Finchley Road, to which she has given a name, Hawthorn Lodge, which suggests, on the very fringe of the great city, something of the charm of life in the country, a visitor will perceive in a moment that its occupant has a home life, and home tastes and enjoyments, which are very dear to her, quite apart from that other life which is passed within the glare of the footlights. The windows of the drawing-room overlook a garden, which, at this wintry season, looks desolate and cheerless enough, but in summer must be pleasant with its rich foliage of green. Though the house is essentially an English one, the surroundings of the room—some French bronzes and china, and a few pictures of French scenery—recall for a moment the fair land of Madame Roze's birth. On entering, there rises to meet us, with a very winning manner, a lady apparently a little over thirty, who is simply attired in a dress of black silk. She is about the middle height, and her rounded figure betrays a slight tendency to *embonpoint*. She is one of those beautiful brunettes who are the daughters of sunny France. Her eyes are full of expression, while tenderness and fire and passion seem only to be waiting there to be awaked at will. Her face is full of vivacity, and has all that piquancy which is never so charming as in a clever and beautiful Frenchwoman. She is apparently enjoying a pleasant chat with her English husband—Colonel Mapleson—and is surrounded, at the moment, by a number of domestic pets, of whom she is passionately fond, and whom she succeeds in taming and making companionable with the greatest possible ease. Here are one or two pet dogs, who bark a joyful welcome, or hide shyly, like children, behind their mistress's skirts, according to their respective dog-natures. A handsome Persian cat basks at full length before the brightly burning fire, while canaries and bulfinches need to be reminded that it is a want of politeness to monopolise all the conversation to themselves. Silence being at length obtained, a beautiful parrot, who is an especial favourite of Madame Roze's, is induced by some delightful coaxing, over which, we thought, he seemed to linger suspiciously long, to favour us with his great song, "Comin' through the rye," which certainly does great credit to the skill and patience of his instructress, as well as to his own powers of imitation. Unlike many distinguished artists, Madame Roze is as versatile as she is accomplished. She can write a song or an essay, if need be, recite a poem, play Chopin, or cook an omelette, embroider, design, or sketch in water-colour, though her whole heart and soul are in her profession.

Our first acquaintance with Madame Roze was when travelling last summer through the Auvergne mountains. Happening to stop the Sunday at a little village called Mount Dore, we strolled into the old stone church, which was crowded with a motley throng of peasants, shepherds, beggars, and visitors, all gazing with rapt admiration upon a woman singing to an organ accompaniment. "Qui est donc cette dame?" we asked of a bystander. "C'est la Marie Roze," he replied in an undertone, "vous ne la connaissez pas?" This is the spot where the French *prima donna* usually spends her *villegiatura*,

and this her kind and thoughtful way of aiding the charities of the little village. Needless to say she is regarded by the peasants almost as a saint, and her annual visit is anticipated as the event of the year.

Though Madame Marie Roze speaks English readily, and sings English opera with a delightfully charming accent, she glides willingly into her native French, in which she was so kind as to give us some of her views, both as to the present and the future of the operatic stage in this country, and which, to her notion, may also be said to include the great English-speaking nation on the other side of the Atlantic. "It is almost a national disgrace," she remarked, "that your great operatic singers should all be of foreign birth. What would be thought of a nation whose painters, whose sculptors, whose composers were all foreigners? To say that it is only the lands of the sunnier south which can produce voices capable of expressing the higher opera is a delusion easily disproved, when we recall names like Jenny Lind, Therese Tietjens, and Christine Nilsson. The fault lies in your want of a great national institution for training in music, and singing and acting, corresponding to the Conservatoire in Paris, or the academies of music maintained by the State in some of the larger German capitals, like Berlin and Vienna. These are nurseries for the rising talent of the country. They offer a training as complete, and—ability and talent presumed, of course—an opening as certain to the profession of the stage as you have to law or medicine. Here it seems that the demand for really great singers, which is imperative with the growing taste for music in England, is left to be supplied by foreigners. Why should you not have an English Patti, an English Tietjens? "or," we suggested, parenthetically, "an English Marie Roze?" "I didn't mean that, of course," responded madame, with a pretty blush which mounted to the roots of her rippling brown hair, "I suppose, like all women who begin to enter on argument, I am sure to be led into dilemmas. But I know my logic is right. You have produced one great tenor in Sims Reeves, but I am afraid he is very like the exception which proves the rule. I am sure it is all wrong. Your Government gives no encouragement to the profession of the stage, which has advanced of late years in public estimation, till now it stands on an equal rank with any other profession. You want nurseries for young actors and singers, whose real talent is not only certain to be discovered and fostered, but advanced to the front. So far as I can see, no English girl has the chance which I had at the Conservatoire of becoming a *prima donna* when quite in my early teens. If she does so it would be in some foreign school of music, not in her own country." We found it somewhat difficult to explain to Madame Roze how deeply rooted were the prejudices against the stage among many classes of English people; that the popular judgment as to the drama had by no means kept pace with the changed conditions of dramatic art; that it was regarded very generally as purely a form of popular amusement, which should be provided, like every other, by the enterprise and speculation of private individuals. Madame Roze could not understand this feeling evidently. So many years' residence in this country and America, and the fact that she is allied to old England by marriage, had not enabled her to realize the leaven of Puritanism which still clings to English society. To her it seemed only a national discredit that all our great *prima donnas*, and almost all our great male singers, must be sought for from European capitals, and that it is to foreign composers, very largely, that we look for operatic productions; as, indeed, she here suggested, we do to her own Paris playwrights for the framework of our theatrical pieces. We could only hope with Madame Roze that her very sensible views might find their accomplishment. We reminded her that the School Board had almost caused the once familiar "his X mark" to disappear from the pages of parish registers, and that institutions like South Kensington were signs that the necessity for a higher national education in art was being recognized, and that no doubt in the fulness of time and at the measured pace at which revolutions of thought and practice takes place in our more sluggish clime, the stage, too, would be taken under the fostering wing of the State, and English Patti and Tietjens and Marie Rozes be duly reared, and introduced to the operatic and dramatic boards. Altogether it was very pleasant to hear a great French singer arguing against the monopoly which has enabled herself and her sisters and brethren of foreign birth to earn such fortunes, and to win such cosmopolitan fame. But we told her that, as we thought, a monopoly which had given us a Marie Roze to become almost the foster-child of the English stage, might well be judged gently and leniently.

(To be continued.)

Albert Gutmann, of Vienna, music-publisher to the Emperor of Austria, has been presented by the Duke of Meiningen with the Cross of the Saxe-Ernestine House Order (second class).

EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 75.

(Continued from page 13.)

1823.

The Yorkshire grand musical festival, held in York Minster, took place on the 23rd of September and the three following days, under the patronage of the Archbishop of York and a long list of nobles. Mme Catalani, Miss Stephens, Mr Braham, Mr Vaughan, and Mr Sapio, sang with great effect, and the whole of the performances went off in the best possible style. The influx of company into the city of York was uncommonly great, and the inhabitants did not evince any lack of self-love in their mode of letting lodgings to the Londoners. "They were strangers, and they took them in." The minster, on the days of performance, from the elegance of the dresses and the beauty of the ladies, presented a scene truly fascinating.

The late Mr Baumgarten, the great musical theorist, when a boy, was, in his native country, Germany, apprenticed to Mr Kunzen, an eminent musician. That gentleman having one evening given his servant leave to go out, after having put down to the fire a partridge to roast for his supper, and having occasion to absent himself for a short time, desired the boy (young Baumgarten) to superintend it till he returned; and, placing on the sideboard a pint decanter of Moselle wine, told him, to prevent his tasting it, that it was poison. The master staying out beyond his time, and the partridge becoming overdone, the boy, with a longing look, putting his finger to it, one of the legs dropped off. After having recovered from his surprise, he ate it, and soon after pursuing the same course, off came a wing, which he ate also. At length, being impelled by the irresistibility of the bird's flavour, as well as by an insatiable appetite, and thinking that as his master had stayed out so late he would not return to supper, he devoured the remainder of it, trusting to his invention for an excuse. Having finished his meal, reflection, which generally comes too late, overtaking him, and dreading the severity of his master's disposition, he determined, in despair, to swallow the poison in the decanter, which had been placed on the sideboard. This he had scarcely effected when his master knocked at the door, which the boy, in his confusion, delayed to open; and on being asked why he did not come sooner, the boy, much agitated, replied: "The cat ate it!"—"Why, you are dreaming," said the master. The answer was again, "The cat ate it!" The master finding that he could obtain no other reply, entered the kitchen, where, not seeing any partridge at the fire, and a plate full of well-picked bones lying on the table, which the boy had neglected to put out of sight, was preparing to chastise him, when the boy, almost drowned in tears, cried, "Pray, sir, don't beat me, I can't live long, for I was so much grieved at the fault I had committed, that I swallowed the whole bottle of poison!"

Baumgarten, soon after he came to England, was patronised by his Royal Highness the Duke of Cumberland, brother to George the Third, and, during the summer season, was at the head of his musical establishment at the Royal Lodge at Windsor. The duke having made an addition to his stud by the purchase of a pair of beautiful carriage-horses, occasionally drove them in a break in Windsor Great Park, of which he was ranger. One morning he invited Baumgarten, whose disposition was extremely timid, to sit on the box with him; and as the invitation of his Royal Highness was tantamount to a command, he with secret reluctance ascended. During their progress the duke, who was a kind-hearted and a very young man, knowing Baumgarten's fearful disposition, and wishing to have a little harmless sport with him, made the young horses kick and plunge, crying out at the same time, "Take care of yourself, Baumgarten, or you'll be off!" which so terrified the musician that losing sight of the respect he had felt towards his patron, and catching him fast round the waist, he exclaimed, "By G—d, if I go you shall go too!"

The Duke of Cumberland obtained the valuable office of ranger of Windsor Great Park under the following circumstances:—On that place becoming vacant his Royal Highness applied to the King for the appointment, which his Majesty, for what reason I know not, refused him. A short time afterwards, it still remaining vacant, the duke, whilst attending Ascot Heath races, experienced so serious an injury by his horse falling with him, that his life was despaired of. The King, who possessed all the best feelings of human nature, and was much attached to his royal brother, displayed great solicitude at his misfortune, was unceasing in his inquiries, and, when he became a little better, visited him. His Majesty, after having condoled with the duke, knowing that he had set his heart on the rangership, and being desirous of affording him every consolation in his power, said to him with great affection, "Pray keep up your spirits, Henry, and when you get better you shall have the park." The duke by slow degrees fortunately recovering, his Majesty gave him

the appointment. At the duke's lodge I have passed many very agreeable days whilst attending his Royal Highness professionally. He was liberal, kind, and condescending to all around him, and particularly so to me. One summer, whilst I was there, I was greatly surprised and amused at viewing one of the inhabitants of the water under the following circumstances:—This fish was a large jack or pike, who for voracity is comparable to the most ferocious of the brute species, and might without hyperbole be denominated the finny-tiger. It was caught in Virginia Water, and was to form a part of the duke's dinner. When the cook, in preparing it, cut open the belly to cleanse it, to his astonishment he discovered therein a large water-rat, in a perfect state, which the fish had recently swallowed entire! The thing being very curious, one of the pages invited me and some of my musical friends to witness it; and although the circumstance may appear a very extraordinary one, the reader may swallow the relation with perfect safety, as the jack did the rat, for I pledge myself to the truth of it!

The Duke of Cumberland, while in London in the winter season, had morning concerts twice a week at Cumberland House, in which the masterly compositions of Baumgarten were played by his Royal Highness on the violin, the elder Cramer, Blake, Waterhouse, Baumgarten, Shield, and me. This amiable prince, to the deep regret of all who were honoured with his notice, died in September, 1790, in the 45th year of his age, as has been already stated in another place. Music mourned the loss of its warm patron, the Duke of Cumberland, after which the art began to decline, and which declension was further enhanced by the war with the French Republic in 1792, whereby the soft breathings of the flute gave place to the shrill clangour of the brazen trumpet, and the feminine and graceful tabor to the terrific roll of the thundering drum. Music continued in a depressed state nearly ten years, when at length, the political horizon beginning to clear, the arts were again desecrated through the mists which had obscured them, and the fascinations of our own popular singer, Mrs Billington, aided by the powerful talents of Mme Banti, Signora Storace, and others, enabled the muse to regain the high pinnacle from which she had descended. Mr Baumgarten for many years held the situation of leader of the band, and composer, at the Theatre Royal, Covent Garden; and as a proof that his ample appetite, when a boy, had proportionately extended with his growth, it will only be necessary to state, that at a supper between him and a friend after the play, at a coffee house in the vicinity of the theatre, they ate a full-grown hare, &c. between them, although Baumgarten's companion suffered under the pangs of a "raging tooth." Baumgarten, who was a tall, athletic man, would never condescend to drink out of anything less than a quart pot. He was an excellent scholar as well as musician. He had written an admirable treatise on music, which I have frequently seen when I studied harmony under him; but what became of it after his death I never could learn. It is much to be regretted, however, that a work possessing so much learning and science should be lost to the musical world, perhaps for ever. Baumgarten was very fond of the German style of eating; and in compliment to him, Mr Shield, the composer, myself, and a few others belonging to Covent Garden Theatre, made a party to dine with him at a German eating-house, in Castle Street, Leicester Square, kept by a countryman of his, named Weiler. This man was purveyor of sour krout to Her Majesty Queen Charlotte, consort to George the Third, and had the honour to supply it for her use twice a week, in the following manner:—A footman was despatched from the kitchen of the palace, with a bright tin case, locked, of which the principal cook, who sent him, had a key, and Weiler another. This case, after having been filled by Weiler, was locked again by him, and sent back to the cook by the same servant, whereby no one could have access to its contents but the two persons named. Our dinner, on the German plan, consisted of soup and noodles (paste cut awkwardly after the manner of vermicelli), a roasted turkey stuffed with chestnuts, a dish of sour krout boiled with a piece of fat pork, Brunswick sausages, and a cabbage salad, mixed with dandelion and garlic, a jugged hare (off which the cook professed to have taken nine skins, and to have been a whole previous day in effecting this), stewed with various grease and herbs to make it "thick and slab," some stewed sour red cabbage, and black bread, called bumpennike. All the articles composing this foreign feast were perfectly fresh, and of good quality; but the stench in the house, arising, I presume, from uncleanness, was so disgusting, that it might have been conceived that they were fast approaching towards putridity. There are few things which prove the force of habit more fully than the predilection evinced by the Germans for sour krout, which is nothing more than cabbages kept till they become rank. This dish, from the length and severity of the winters in Germany, is a matter of necessity there; it might therefore be supposed, that when persons of that country come to England, it would be superseded by the variety of fresh vegetables our gardens even throughout the winter

afford. They, however, turn up their noses at them all, and glut their appetites even to satiety on a mess of sour kroust. This reminds me of the young Hottentot formerly brought from the Cape of Good Hope to Holland, where he was for a considerable time educated and dressed according to the European fashion. When taken back, however, as soon as he landed he stripped off his clothes and ran away shouting, to enjoy his natural food, train oil and garbage, with his Caffre brethren.

Mr Sinclair having returned from his studies in Italy, made his first appearance at Covent Garden Theatre on the 19th of November, in the character of Orlando, in the opera of *The Cabinet*. Sinclair proved that he had not crossed the Alps in vain. His voice had become flexible, and his style was advantageously tintured by the Italian style, though he had not entirely lost his Caledonian dialect. In the air, "My beautiful maid," he was encoored once, and in the polacca, "No more by sorrow chased," he was *à la Braham*, encoored twice. He gave, however, the whole of the music of his part with great ability.

(To be continued.)

THE HIGHEST TRIBUTE.

A correspondent sends me the following, headed:—

THE HIGHEST TRIBUTE.

"Although I have seen many stage Juliets, and although I happen to be easily moved by stage pathos, Miss Anderson's is the only one that has ever drawn a tear from me."—*Lord Lytton in the "Nineteenth Century."*

O Juliet, immortal praise is thine, as when, of old,
Thy father reared that statue that was wrought of purest gold;
For, like the soldier in the tale to simple childhood dear,
An Earl, for pity of thy woes, has "wiped away a tear!"

A Poet and Proconsul he, from solemn India's shore,
With *equa mens* in arduis that Warren Hastings bore;
Still, with the stagey Capulets, beside their daughter's bier,
An Earl, "unused to melting mood," could "wipe away a tear."

Light lie the flowers those lavish hands deigned royally to strew,
Through twenty pages of the *Nineteenth Century Review*;
What though a hundred hireling hacks from Grub Street flout and sneer,
An Earl's best pocket-handkerchief has "wiped away a tear."

Shame on the irresponsible incompetence of spite!
Who cares, when an ex-Viceroy weeps, what curs may bark or bite?

The *Times* may bray, the *Standard* snarl, the *Saturday* may sneer,—
An Earl has turned his head aside and "wiped away a tear."

O! reek not of the faint applause from stony snobs who sit
In callous "Circle," or in unappreciative "Pit";
While (though "the Gallery," it seems, is somewhat apt to jeer)
An Earl, enraptured in his "Stall," has "wiped away a tear!"

And Thou, Fair Stranger, when are crossed those leagues of barren foam,
Thy latest Prophet's praise shall sing thy grace and beauty home;
So say, "The mob were stolid and the critics rather queer;
But still, I triumphed, for, an Earl has 'wiped away a tear.'"

WAIFS.

The Popular Concerts, Lille, continue as successful as ever.

Lohengrin has been well received at the Teatro Apollo, Rome.

The Czar has created Ponchielli a Knight of the St Stanislaus Order.

Bouhy, of the Paris Grand Opera, has been singing at two concerts of the Philharmonic Society, Limoges.

A new opera, *Una giovane Figlia naturale*, by G. Ventura, has been successfully performed at Bucharest.

Peter Benoit, director of the Antwerp Conservatory of Music, has been created a French "Officier d'Académie."

Bertha Dillner-Schütz has retired from the Imperial Operahouse, Vienna, after belonging to it for twenty-one years.

A second composer, August Overbeck, of Mannheim, has set a libretto founded on Moreto's comedy, *Doña Diana*.

Virginie Haussmann, one of the prize-winners lately at the Paris Conservatory of Music, has made a hit in Leghorn as Carmen.

Of Bellini's three brothers and as many sisters, all younger than himself, the only one now left is Mario Bellini, who still resides at Catania.

A new opera, *Baldaccio d'Andighiari, Conte dell'Anquiliara*, music by Vigoni, book by Nicola Gabiani, will be produced in the spring at Alexandria.

During her Russian tour, now terminated, Mdme Pauline Luca sang in opera only once, when she appeared as the heroine of G. Bizet's *Carmen* at Riga.

The Ducal Orchestra, Meiningen, gave, on Christmas Day, an extra concert, under the direction of Mannstaedt, for the benefit of the Widows and Orphans' Fund.

A performance of Handel's *Messiah*, under the direction of Mr Walter Damrosch, was given on the evening of the 30th ult. at Plymouth Church, Brooklyn, New York.

Ernestine Migeon, a pupil of the Royal Conservatory of Music, Ghent, has made a very successful debut at the Grand Théâtre of that town as the Queen of Navarre in *Les Huguenots*.

Mr Sinclair Dunn, the Scottish tenor, has been engaged to create the part of Arany in Herr Bonawitz's new opera, *Irma*, at St George's Hall, with Mdme Rose Hersee in the title-rôle.

Strange but true: when recently performed, for the first time after a lapse of some thirty years, at the Imperial Operahouse, Vienna, Auber's *Diamants de la Couronne* nearly proved a failure.

NORWICH MUSICAL FESTIVAL.—On Thursday a meeting of the general committee of this festival was held at Norwich, Mr R. T. Gurdon, M.P., in the chair. The accounts showed that, including a small balance brought forward from the previous festival, the receipts from all sources had been £4,723. After payment of all expenses, a balance of £953 remained available for distribution among the local charities, and it was resolved to distribute the bulk of it accordingly.

TRAGEDY AND COMEDY.—Rousseau makes this distinction between tragedy and comedy. In comedy the plot turns on marriage: in tragedy on murder. The whole intrigue in one and the other turns on this grand event—will they marry?—will they kill, or not? This is the first act. There will be a marriage, there will be no murder. This gives birth to the second act. A new mode of marrying and of murdering is prepared for the third act. A difficulty impedes the marriage, or the murder, which the fourth act discusses. At last the marriage and the murder are effected for the benefit of the fifth and concluding act.

CHURCH NEWS.—CAROL SINGING AT HAMPSTEAD.—The Vestry Hall at Hampstead on Monday night was crowded by an audience which not only listened with pleasure to the singing of carols, old and new, by the choir of Mr Mackeson's mission chapel and the choral society connected with it, under Captain White, but which also joined in the choruses with spirit. Of modern carols, Dr Stegall's "Manger Throne" may be mentioned as given with great effect; while the popular narrative carol "Good King Wenceslas," has rarely been given with greater heartiness. In some introductory remarks before the singing of "Christ was born on Christmas Day," Mr Mackeson said that it preserved a curious piece of the Church's old tongue in the middle of its English form, but that the day had happily gone by when the use of a few words of Latin was thought Papistical; and before the singing of "Through the Empyrean" he observed that while the music was by Mr Farmer, of Harrow School, the words were by their friend who had just been transformed from a parochial clergyman into a dean. They rejoiced at the preferment of Mr Bickersteth, not merely as an excellent clergyman, but as a good hymn-writer, and the carol which followed was no mean specimen of his poetic talent. Gounod's "Bethlehem" and some modern carols by Sullivan, Goss, and Elvey, with their effective harmonies, formed a pleasant variation on the ancient melodies from Helmore's collection, which were sung in unison. At the close of the carols, Mr Mackeson said a few words on the benefit to be gained from such a meeting, pointing out that a Roman Catholic, or a Protestant Dissenter of any denomination, with the single exception perhaps of the Unitarians, might have joined, without any difficulty, in the whole of the music sung during the evening, thus enabling "all who call themselves Christians" to meet on a common ground. With the singing of "Hark, the Herald Angels Sing" and the Old Hundredth Psalm the gathering was brought to a close. There was not a vacant seat in the large hall, and many men were standing. The assembly, with very few exceptions—and these were mainly Sunday School teachers and other helpers at the mission-room—belonged to the working classes.—*Pall Mall Gazette*.

THE VOICE AND SINGING.

BY
ADOLFO FERRARI.

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